



**SYSTEM OF A DOWN**

**STEAL THIS ALBUM!**



4	CHIK 'N' STEW
11	INNERVISION
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107 Guitar Notation Legend

## Chic 'n' Stew

**Words and Music by Daron Malakian and Serj Tankian**



Drop D tuning, down 1 1/2 steps  
 (low to high) B-F#-B-E-G#-C#

## Intern

Moderately fast  $\approx 192$ 

NC.

Mr. Linder:

Rhy. Fig. II

End Rhy. Fig. 1

Gef. w. Rhe. Fig.

Spoken: Bull - game's in the 'frig - er - a - tor, duar's clawed, light's are out, but ter's got time hand' —

**§ Verse**

DSEbsDS EbS DS    Ebs DSEbs    DSEbsDS    Ebs DS    Ebs DSEbs    DSEbsDS    Ebs DS    Ebs DS    Ebs    DS    Ebs DS    Ebs DS    EbsDSEbs

Riv. Ital. 24

End Bldg. Fm. 24

Circ. 2  
 (empty)

1

w/ dist.

slight P.M.

1. 3 What a splen - did pie,      piz - za, piz - za pie.      Ev - 'ry min - ute, ev - 'ry sec - ond, buy, buy, buy, boy, buy.

Carr, I.

Rhy. Fig. 2

End Rbr., Fig. 2

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The melody consists of a series of eighth and sixteenth notes, with a key signature of one sharp (F#). The score is divided into four measures, each containing a melodic phrase. The first measure starts with a treble clef and a key signature of one sharp. The second measure contains a key signature change to one sharp. The third measure contains a key signature change to one sharp. The fourth measure contains a key signature change to one sharp. The score is written in a standard musical notation style, with a treble clef and a key signature of one sharp. The melody is written in a single line, with a treble clef and a key signature of one sharp. The score is divided into four measures, each containing a melodic phrase. The first measure starts with a treble clef and a key signature of one sharp. The second measure contains a key signature change to one sharp. The third measure contains a key signature change to one sharp. The fourth measure contains a key signature change to one sharp.

Gr. I & II, w/ Rhy. Figs. 2 & 3A

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

What a splen - did pie, pie - za, pie - za pie

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Ev - 'ry min - ute, ev - 'ry sec - ond, buy, buy, buy, buy, buy

Pre-Chorus

D5 N.C.

Pep - per - o - ni and green pep - pers, mush - rooms, ol - ives, chives,

Gr. I

*mf*  
P.M.

3 4 1 4 2 4 3 4 3 4 2 4 3

Gr. I

D5 N.C.

(Pep - per - o - ni and green pep - pers, mush - rooms, ol - ives, chives)

Gr. I

Gr. I

*mf*  
P.M.

12 13 15 13 12 13 15 13 12 13 15 10 12

acord (in slashes)

D5      Eb5 D5      Eb5 D5      Eb5 D5 Eb5 D5 Eb5 D5      Eb5 D5      Eb5 D5      Eb5 D5 Eb5 D5 Eb5

Rhy. Fig. 3A      End Rhy. Fig. 3A

Need ther - a - py, ther - a - py, Ad - ver - tis - ing caus - es need, ther - a - py, ther - a - py, Ad - ver - tis - ing caus - es

Gtr. 1  
Rhy. Fig. 3  
Kind Rhy. Fig. 3  
P.M.

1st time, End half-time feel

need, ther - a - py, ther - a - py, Ad - ver - tis - ing cause - on ther - a - py, ther - a - py, Ad - ver - tis - ing cause - on.

1.

## Interlude

D5



Musical notation for Interlude, measures 2-5. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and quarter notes. The bass line consists of octaves (10).

let ring

2.

Gtrs. 1 &amp; 2: w/ Rhy. Figs. 4 &amp; 4A

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Musical notation for section 2, measures 1-8. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and quarter notes. The bass line consists of octaves (10).

Ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es.

## Bridge

End half-time feel

Gtrs. 1 &amp; 2: w/ Rhy. Figs. 1 &amp; 1A

Emaj7

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Musical notation for Bridge, measures 1-8. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and quarter notes. The bass line consists of octaves (10).

Well, ad - ver - tis - ing's got you on the rue. Need ther - a - py, ther - a - py Ad - ver - tis - ing caus - es.

Gtr. 3 (acous.)

Riff A

End Riff A

Musical notation for Gtr. 3 (acous.), measures 1-4. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and quarter notes. The bass line consists of octaves (10).

mf  
let ring

Gtr. 4 (elec.)

Riff A1

End Riff A1

Musical notation for Gtr. 4 (elec.), measures 1-4. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and quarter notes. The bass line consists of octaves (10).

mf  
let ring  
w/ dist.

# Half-time feel

End half-time feel

Gtrs. 1 & 4 w/ Riffs A & A1

Emaj7

Ad - ver - tis - ing's got you on the run.

Gtrs. 1 & 2 w/ Rhy. Fig. 1

Need ther - a - py. ther u - py. Ad - ver - tis - ing caus - es.

Emaj7

Ad - ver - tis - ing's got you on the run.

let ring

let ring

let ring

let ring

Gtrs. 1 & 4 w/ Riffs B & B1

Ad - ver - tis - ing's got you on the run.

Dmaj7

Ad - ver - tis - ing's got you on the run.

Gtr. 3 Riff C

let ring

End Riff C

Gtr. 4 Riff C1

let ring

End Riff C1

Gtrs. 3 & 4 w/ Riffs B & B1

Emaj7

Ad - ver - tis - ing's got you on the run.

Gtrs. 3 & 4: w/ Riffs C & C1

Dmaj7

Ad - ver - tis - ing's got you on the run.

Gtrs. 3 & 4: w/ Riffs B & B1

Emaj7

Well, ad - ver - tis - ing's got

Gtr. 1

pp

\*fhhk

\*Microphonic fhhk, not caused by string vibration



# **Coda**

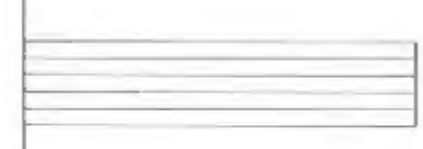
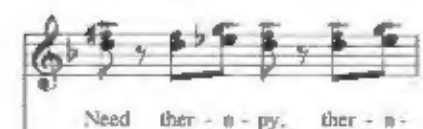
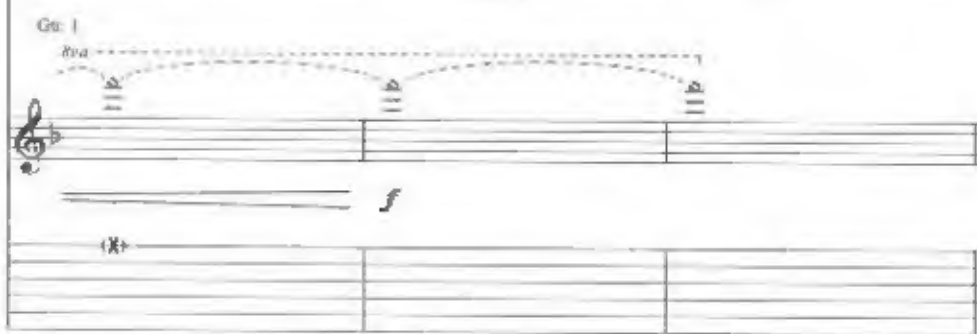
## **Outro**

D5 Eb5 D5 Eb5



P.M. -----

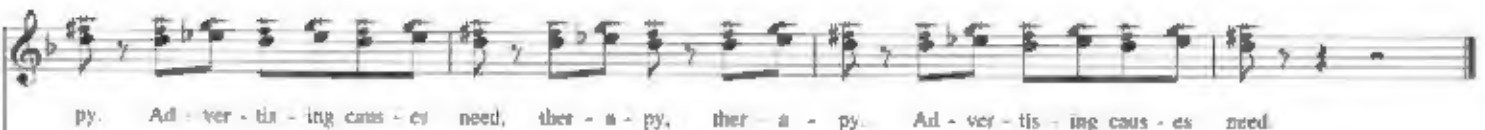
*D.S. al Coda*  
End half-time feel



D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5



P.M. -----



# Innervision

Words and Music by Daron Malakian and Serj Tankian



Drop D tuning, down 1 step:  
 (low to high) C-G-C-F-A-D

## Intro

Moderately ♩ = 120

Gr. 2 (dist.) **Eb5**  
 Chr. 1 (dist.) **Rhy. Fig. 1**  
 End Rhy. Fig. 1

**TAB**

Gr. 1 (acet) **N.C.**  
 (coord. in notation)  
**Riff A**  
 Gr. 2  
**P.M.**

## Verse

Gr. 1 & 2: w/ Riff A  
**N.C.**

1. Well, I have a home. Long - ing to roam.

**End Riff A**  
**P.M.**

Tr 2/7  
Riff B

I have to find you I have to meet you

End Riff B

6 8 8 5 5 5 7 7 7 3 3 3 7 7 5 6 6 8 8 5 5 5 7 7 7 3 3 3 7 7 5 6

Tr 2/7 w Riff A

Signs of your face Slow - ing your pace

Tr 2/7 w Riff B

need your guidance I need to seek my

Chorus

Tr 2/7  
Riff Fig. 2

End Riff Fig. 2  
(cont. in notation)

Tr 2/7  
Riff C

End Riff C

Tr 2/7  
Riff C1

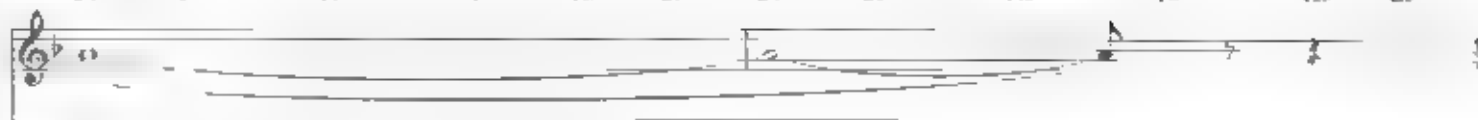
End Riff C1

10 10

10 10

Int. 1 & 4 later

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5



Gen. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

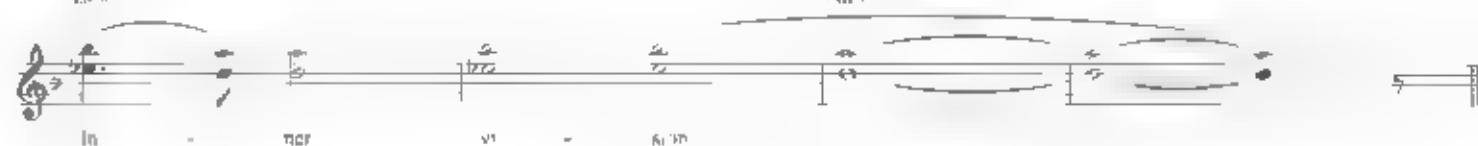


Gen. 1 & 2 w/ Rhy. Fig.

E♭5

Gen. 1 & 2 w/ Rhy. A

N.C.



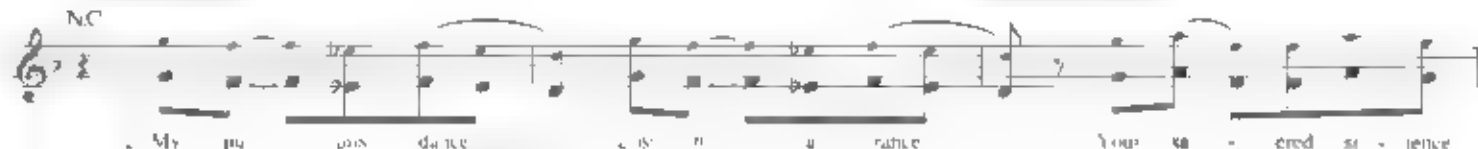
In - ter - vi - ew

Verse

Gen. 1 & 2 w/ Rhy. A

N.C.

Gen. 1 & 2 w/ Rhy. B



My pu - pos - ed - i - c - i - on a - gain - Your sa - cred si - tence

Gen. 1 & 2 w/ Rhy. A



cos - ing a - gain - tence Stars as we place Mir - ror your face

Gen. 1 & 2 w/ Rhy. B



need to and you I need to seek my

Chorus

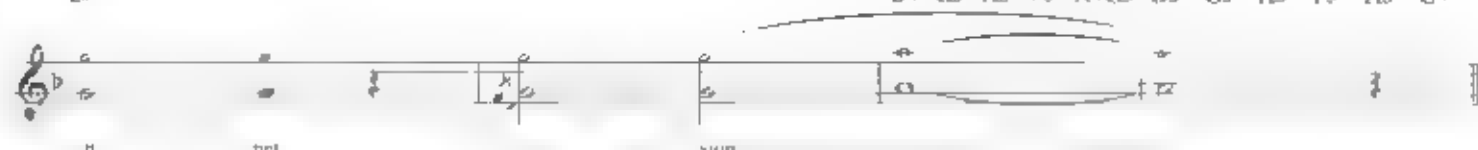
Gen. 1 & 2 w/ Rhy. Fig. 2

Int. 1 & 4 w/ Rhy. C & D

E♭5

Gen. 1 & 2 w/ Rhy. Fig. 3

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5



He - l - lo

Gen. 1 & 2 w/ Rhy. Fig. 3

Gen. 1 & 2 w/ Rhy. Fig. 3

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5



In - ter - vi - ew

# Bridge

new or too late to re-in-vent the bi-cy-cle. A smile brings forth en-er-gy or life giv-ing you

Intro & Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 1 & 2 w/ Rhy. Fig. 3

Gtr. 1 & 2 w/ Rhy. Fig. 4

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5 E5

force

It's new or too late to re-in-vent the bi-cy-cle. A smile

Gtr. 1 & 2 w/ Rhy. Fig. 3

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5

brings forth en-er-gy or life giv-ing you

force

Gtr. 1 & 2 w/ Rhy. Fig. 4

E5

Gtr. 1 & 2 w/ Rhy. Fig. 3

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5

stop

## Interlude

E5 type2

E5 type2

E5 type2

E5 type2

Rhy. Fig. 5A

Gtr. 4

\*Gtr. 5 light dist  
Rhy. Fig. 5

mf

\*Double w/ clean elec. mp

\*RHYTHM

Gtr. 1

high 1

\*Gtr. 1 P B in repeat

Chor 1 w Riff E 100x times  
Gtrs 4 & 5 w Rhy Figs 5 & 5A 100x times

B $\flat$ /D

D5

B $\flat$ /D

D5

B $\flat$ /D

D5

End Rhy. Fig. 5A

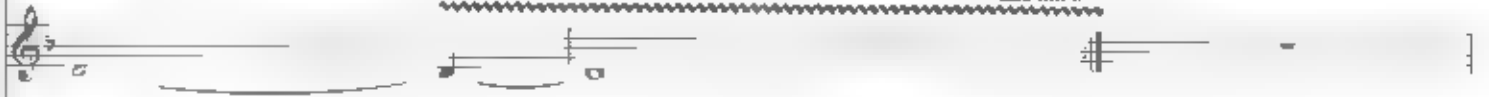


There's

End Rhy. Fig. 4



End Riff D



Chor 1 w Riff D 1/2 times  
Gtrs 4 & 5 w Rhy Figs 5 & 5A 1/2 times

E $\flat$ 5

B $\flat$ 75

F $\sharp$ 5

E $\flat$ ( $\sharp$ 5)

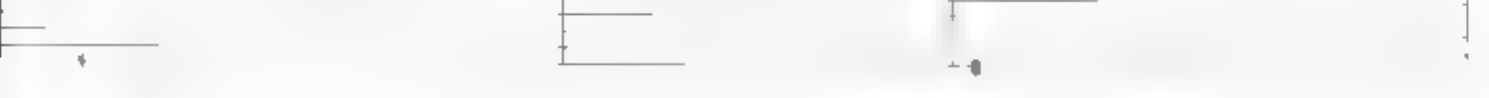
B $\flat$ /D

D5



on - ly one true path to life.

The road that leads to all leads to



Bb D D5 Eb5 Eb5 Eb5 Eb5 Eb5

me There's on ly me muc path a - fe vi tion The

bcs

6 1

N.C

r-ug In that lends to all her v tion I In ner

ous &

vi - tion

P.M.

0 0 5 5 3 3 1 1 3 1 0 0 5 5 0 0 1 1 3 1

**Outro**

Use 1 & 2 as Riff A

Your su cred su tence

Los ng al vio - tence

# Bubbles

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning down. Map  
low to high: C G-C F-A G

## Intro

Fast Rock ♩ = 175

(Gtr. &  
dist.)

Ab5 F5 G5 F5 G5 F5 G5 F5 G5 Ab5

PM PM

TAB

F5 G5 F5 G5 F5 G5 Ab5 F5 G5 F5 G5 F5 G5 Ab5

Rhy. Fig. 1 End Rhy. Fig. 1

PM

## Verse

(tr. 2 back)

\*F5 G5

F5 G5

F5 G5

Ab5

1 Fish that don't drown, }  
2 Wear - ing a crown, }

life as a bub - ble jam - gle

Gtr. 1

RM? A

End RM? A

f

5 5 7 7 8 8 7 7 5 5 4 4 4 4 4 4 5 5 7 7 8 8 7 7 10 10 8 8 7 7 0 0

\*Chord symbols reflect overall harmony

Gtr. w/ Raff A 13 times.

F5 G5

F5 G5

F5 G5

Ab5

F5 G5

F5 G5

I would - n't frown, }  
Chas - ing a clown, }

not short an oth - er chuck - le Snake on the ground.



F5 G5 Ab5 F5 G5 F5 G5 F5 G5 Ab5

but I war in there for you. Now leav - ing town. life in a bub - ble jun - gle  
but I was wait - ing for you. Now we have found -

# Chorus

F5 G5 F5 G5 F5 G5 Ab5

See ing you, be - liev - ing us, ad - her - ing We re the pow er struck Be

For. & 2

F5 G5 F5 G5 F5 G5 Ab5

liev ing, then knee ing, ap peas ing the pow er strug gle

Qtr. 1 & 2 w/ Rhy. Fig. 1

F5 G5 F5 G5 F5 G5 Ab5

We're left with no arms, right in the pow - er strug - gle

F5 G5 F5 G5 F5 G5 Ab5

We're left with no arms, right in the pow er strug gle



May I re mind you. may I re mind you. may I re mind you?

Cap  
Riff C  
P.M.  
1  
End Riff 4

Cap  
Riff C1  
P.M.  
1  
End Riff C1

Chorus & Riff B  
May re mind you. may I re mind you. may I re mind you. may I re mind you.

1) S. al Coda  
(take 2nd ending)

Chorus & Riff C & C1  
may I re mind you. may I re - mind you? Your life is in a — bub - ble just - gle

# ⊕ Coda

F5 G5 F5 G5 F5 G5 A2  
Left with no arms right here in the power struggle

**Words and Music by Daron Malakian and Serj Tankian**

Drop D tuning, drawn step  
low to high C-G-C-F-A-D

## Index

**Moderately fast**  $\epsilon = 155$

(Or dual.) **E<sup>b</sup>5** **D5** **E<sup>b</sup>5** **D5** **E<sup>b</sup>5** **D5** **E<sup>b</sup>5** **D5**

Light T.M.

TAB

\*Chord symbols reflect implied barlines

Grav. (Ch.)

F#5 D5 F#5 D5 Eb5 D5 Eb5 D5 N.C.

slight P.M.

1 1 0 0 1 1 0 0 1 1 0 0 1 1 0

Verne

Car. 1821

 $D_T$ 

Vol. 11, p. 11

Voc Fig. 1

Spoken I've been walking through your streets where ah repeat more s

RIT A

P M

emum where its some mumbings crying and foolish neckties

Fm  
 working  
 ah  
 Revolution fake lawn houses housing  
 PM

Ebm  
 all your fears, desensitized by TV  
 PM

Dm1  
 C#m  
 Ah, Overhearing advertising, God of consumerism and all your crooked pictures  
 Gtr 2  
 PM  
 14 12 14 12 13 12 13 12 14 12 14 12 13 12 13 12 14 12 14 12 13 12 13 12

Musical score for 'RIT B' and 'TP M'. The 'RIT B' part is a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a series of eighth and sixteenth notes, with some notes beamed together. The 'TP M' part is a single line of numbers: 5 7 7 8 8 7 7 5 5 7 7 8 8 7 7 5 5 7 7 8 8 5 5 4 4 5 5 7 7 8 5 4 4 5 5 7 7 5 5.

looking good *Em* *ah* *Minimalism, filtering information for the public eye,*

End Riff A Riff C End Riff C

PM

14 12 14 12 13 12 13 12 | 12 14 13 14 12 10 15 14 | 12 14 13 14 12 13 15 14

PM

4 4 5 7 7 5 4 4 5 7 7 5 | 7 7 0 8 10 10 0 0 7 7 0 8 10 10 0 0 | 7 7 0 8 10 10 0 0 7 7 0 8 10 10 0 0

Dir 2 w Riff C *Em* *End Voc. Fig. 1*

designed for profiteering your neighbor, what a guy

Dir 1 *PM* *End Riff B*

Chorus *D<sup>9</sup>*

Boom Boom Boom Boom

Dir 2 Rhy Fig. 1 *PM* *End Rhy Fig. 1*

Eb5 D5 Eb5 D5 Eb5 D5 Fb5 D5  
 Ev-ry time you drop the bomb, you kill the God your child has born.

Gtr Rhy Fig. 2 End Rhy. Fig. 2

Ctr Rhy Fig. 2A End Rhy. Fig. 2A

Gtrs 1 & 2 w/ Rhy Fig. 1

# Verse

Bkgd V w/ w v v v Fig  
 Ctr 1 w/ Riff B 2 times  
 Ctr 2 w/ Riff A

# Dm

Boom! Boom! Boom! Boom! 2 Spoken Modern globalization, coupled with

C#m Fm  
 condemnations unnecessary death Matador corporations prepping your frustrations

Ebm Dm  
 with the blinded flag, Manufacturing consent is the name of the game The bottom line is money, nobody gives a

C#m Fm  
 fuck, Four thousand hungry children leave us per hour from starvation while billions are spent on

# Chorus

Gtrs 1 & 2 w/ Rhy Fig. 1

D5

Ebm  
 bombs, creating death showers Boom! Boom! Boom! Boom!

Eb5 D5 Eb5 D5 Eb5 D5  
 Bv - 'ry time you drop the bomb, you kill the God your

Catn. 14.2 w. Rhy. Fig. 1

NC

Getra 1 de 2

A musical score for the song 'The Rose Tree'. The score is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a repeating chorus. The piano accompaniment consists of a steady bass line and a treble line with chords and single notes. The score is written on a single page with a treble clef and a key signature of one flat.

**Interlude**  
**Half-time feed**

D3  
Rhy Fig. 3

A5

Q#5

AS

End Rhy Flg. 3

A musical score for the song 'The Rose Tree'. It features a vocal line on a five-line staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Below the vocal line is a piano accompaniment line, also on a five-line staff, with a bass clef. The piano part consists of a simple harmonic accompaniment. The score is written in a single system with a repeat sign at the end of the piano part.

85

CS

E5

E5

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2/4. The piano accompaniment is in G major and 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2/4. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature of 2/4. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes a title "The Rose Tree" and a subtitle "A Song of the Olden Time". The score is written in a standard musical notation style, with notes, rests, and bar lines. The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The score is written in a standard musical notation style, with notes, rests, and bar lines. The piano accompaniment includes a melody in the right hand and a bass line in the left hand.



# Bridge

Gtr. & 2 w/ Why Fig 1

Why \_\_\_\_\_ shut \_\_\_\_\_ we \_\_\_\_\_ kill

D5 A5 G#5 A5

*D.S. al Coda*  
End half-time feel

our \_\_\_\_\_ own \_\_\_\_\_ land?

B5 C5 F5 B5

Gtr & 2

## Coda

Boom Boom Boom Boom Boom Boom Boom Boom Ev'ry time you drop the bomb

E♭5 D5 E♭5 D5 N.C.

Gtr

Gtr 2

# Nüguns

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning down 1 step  
low is high, 4 G P A D

## Intro

Moderately fast ♩ = 145

Gtrs. 1 & 2  
teleo

A5 Bb5 C5 Bb5 A5 Bb5 C5 Bb5 A5 Bb5 C5 Bb5

*f* w/ dist.

TAB

\*D5

Riff A

P.M.

P.M.

P.M.

P.M.

\*Chord symbols reflect basic harmony

A5 Bb5 C5 Bb5 D5

N.C. D5

N.C.

P.M.

D5

A5 Bb5 C5 Bb5 D5

End Riff A

P.M.

Harm.

P.M.

Verse

Dir 2 tact

Edmaj7(no3rd)

1 And the lit - tle boy stared \_\_\_\_\_ 'to the eyes  
2 Now the lit - tle boy sees \_\_\_\_\_ through the eyes

D<sup>9</sup>

of the night but ten a rect price of his time  
of the night but ten a rect price of his time

Dir 2 tact

Edmaj7(no3rd)

Li - tle girl glared sheets of the night but let con  
- tle girl glared sheets of the night but let con

[illegible]

### Chorus

Two Clinic Class 1 & 2 w/ Ruff A  
Two Clinic Class 1 & 2 w/ Ruff A Jan 8 merge

What have we said? Wasn't it their bed? What of presence? Have n we paid pen ance to the new guns new guns to the new guns turn

Chords: D5, N.C. D5, A5, Bb5, C5, Bb5, D5

Gtr. 1 & 2

### Guitar Solo

D.5

City 3  
City 3-101 101-101

[illegible]

Figure 4 displays the results of the regression analysis.

Citr 4 dylun sti acoma

*f*

A5 Bb5 C5 Bb5

10 10 10 11 10 11 10 11 10 11 10 11 10 11 10 11 10

पृष्ठ ३

The first system of musical notation for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a treble clef, a sharp sign, and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note A4. The bottom staff is in bass clef and contains a whole note G2, followed by a half note A2, and a quarter note B2. The system concludes with a double bar line.

Page 2

City of Portland

D7(no3rd)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff, starting with a quarter note G4, followed by a quarter note A4, and then a half note B4. The second system continues the melody with a quarter note C5, followed by a quarter note B4, and then a half note A4. The score is accompanied by a bass line that remains mostly silent, with only a few notes visible in the second system.

## RIFT B

**End Lift B**

Or 2

A5      Bb5      C5      Bb4      D7

**Ques. 5** {dylentib-ubr .ac .ovak }

Mr. 5 (Taylor-Mr. Acorn)

3/4

*f*

14 14 14 14 14 14 14 14-15

Ge 4

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with notes and rests clearly visible. The second system continues the melody, also on a single staff, with a key signature change to two flats (B-flat and E-flat). The score is accompanied by a guitar part, indicated by the 'Guitar' label and the 'Guitar' icon. The guitar part is written on a single staff, with notes and rests clearly visible. The score is divided into two systems, with a double bar line separating them. The first system contains measures 1 through 11, and the second system contains measures 12 through 16. The score is written in a clear, legible font, with notes and rests clearly visible. The overall layout is clean and professional, suitable for a music book or sheet music.

Ger 3

The second system of musical notation for 'The Bird Song' is presented on a grand staff. The upper staff, marked with a treble clef, contains a melodic line with a wavy line above it indicating a trill. The lower staff, marked with a bass clef, contains a bass line with a wavy line above it indicating a trill. The notation includes various musical symbols such as notes, rests, and bar lines.

Or

[illegible]



Chorus 1 & 2 w/ Riff A Int 4 meas.

D5

What have we sold

Voc. Fig. 1

To the old gods and moved on To, to the old Gods and moved on To.

Wasn't it their best

the old Gods and moved on To, to the old Gods and moved on

End Voc. Fig. 1

Riff A Voc. w/ Voc. Fig.

D5

What of presence? Have we paid

Chorus 1 & 2

penance to the new guns to the new guns you

P.M.

A5

Bb5

C5

Bb5

D5

penance to the new guns to the new guns you

Haha

Haha



**Words and Music by Deron Malakian and Serj Tankian**

## Index

Moderately  $\pm = 117$ 

Get. 1 (class.)

Qtr. 1 (disc.)

The musical score for Qtr. 1 (disc.) consists of two staves. The top staff is a standard musical notation for guitar, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is a guitar tablature line, with numbers 10, 11, 12, and 13 indicating fret positions. The tablature is aligned with the notes on the staff above it.

[illegible]

Rhy. Fig. 1

C5 D5 Eb5 D5

End Rhy Fig. 1

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line in treble clef and a piano accompaniment line in bass clef. The melody is written in 4/4 time and features a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment is written in a simple, rhythmic style, primarily using eighth and sixteenth notes. The second system continues the melody and accompaniment, with the melody line ending on a final note. The piano accompaniment line is also shown, with some measures containing triplets. The score is written in a clear, legible font, and the musical notation is standard for a piano and voice arrangement.



**Cm, D** **Dm**

you sent us back n of a bad y parts  
to hide the shame of a man n cuffs

**Em6/D**

You took for we's signs with the truth you our blinds stole  
You switched the signs then you closed our blinds.

**F#7b5/D** **Dm**

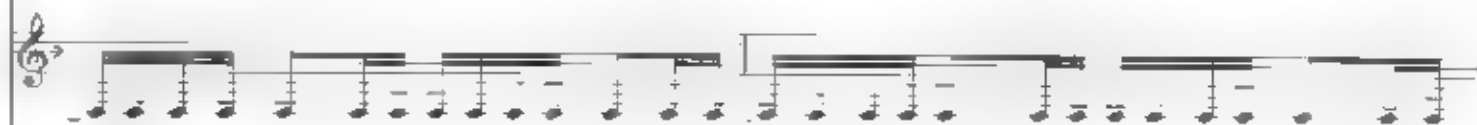
We if for players chan nel For your long lost soul  
You changed the chan nel you changed our minus.

**End RWT 8**

**Ltr** **F#M**

# Pre-Chorus

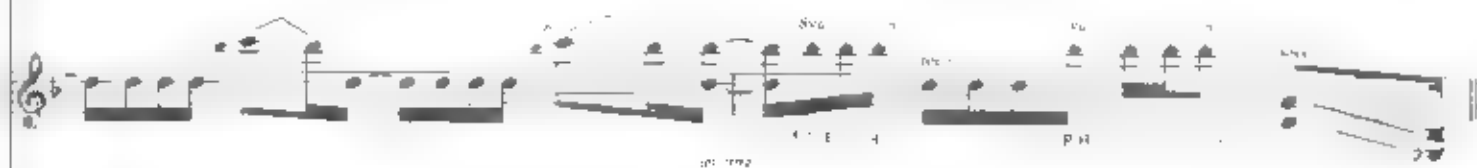
D5



P.M.



E.b5



\*Pick up the neck and strum



P.M.



# Chorus

Double-time feel

Chorus

Double-time feel

Chorus

don't give a damn a bout your world with all your glob-al prof-its and all your jeweled pearls We

Chorus

End double-time feel

don't give a damn a bout your world right now right now We

Chorus

Double-time feel

1st & 2nd times, Chorus 1 & 2 w/ Rhy Fig 2  
3rd time Chorus 1 & 2 w/ Rhy Fig 2 (1st 2 meas)

don't give a fuck a bout your world with all your glob-al prof-its and all your jeweled pearls.

Chorus

End double-time feel

We don't give a fuck, a - bout your world!, Whispered Right now. right now Whispered. Right now, right now

Chorus

Double-time feel

1st & 2nd times, Chorus 1 & 2 w/ Rhy Fig 2  
3rd time Chorus 1 & 2 w/ Rhy Fig 2 (1st 2 meas)

Whispered Right now right now Whispered Right now right now Whispered Right now right now Right now right now

Chorus

Double-time feel

1st & 2nd times, Chorus 1 & 2 w/ Rhy Fig 2  
3rd time Chorus 1 & 2 w/ Rhy Fig 2 (1st 2 meas)

Whispered Right now right now Whispered Right now right now Whispered Right now right now Right now right now

# Interlude

Gtr. 1 & 2 w/ Rhy. Rtg. 1

D5

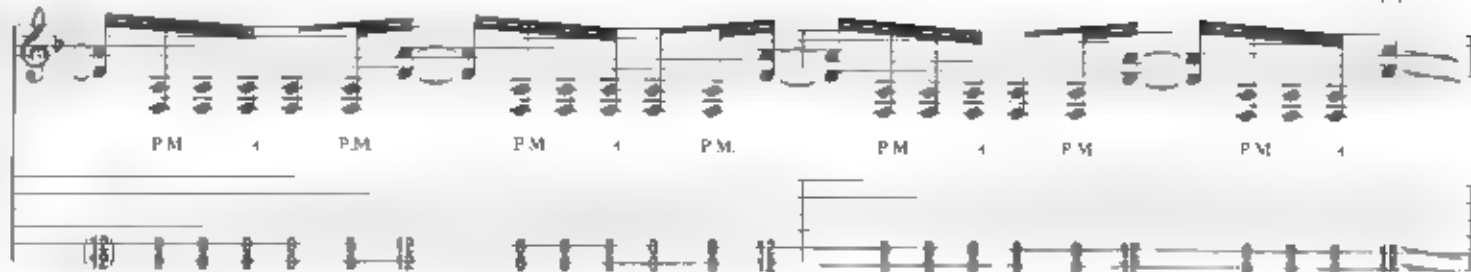
C5 D5 E♭5 D5

Play 7 times



Gtr. 1 & 2

P5



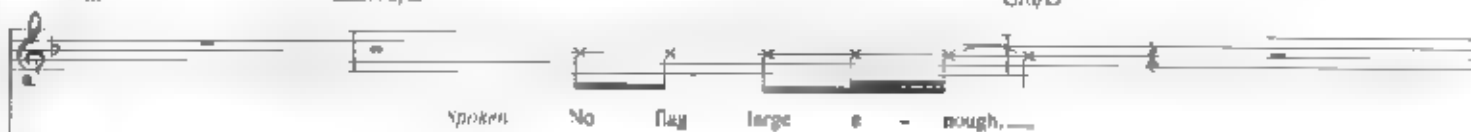
## Bridge

Gtr. 1 w/ Riff &

Dm

Em7♭5/D

Gtr/D



Gtr. 2

PM

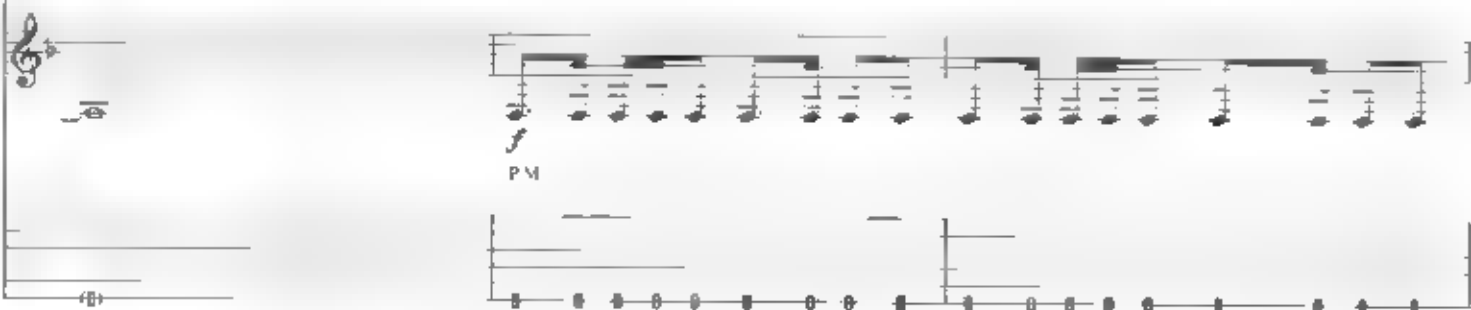
PM



Dm

Pop

Em7♭5/D





# Mr. Jack

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step  
tune to high E (E A D)

Intro  
Slowly ♩ = 79

Gr. 1 Dm D5 Dm7 D5

let ring

4 let ring

\*Bass: bass line for gr  
\*\*Chord symbols reflect overall harmony

Gr. 1 w/ Riff A Dm D5 Dm7 D5

Riff A

let ring

let ring

let ring

End Riff A

Gr. 1 w/ Riff A (5 times)

Gr. 2 (slight dis.)

Dm D5 Dm7 D5 Dm D5 Dm7 D5 Dm7 D

let ring

F/D G/D

let ring

let ring

let ring



musical score for "Hoi Rung" by Phan Thien Chinh. The score is in 2/4 time, key of D major, and consists of two systems. The first system is marked "D" and the second "F#D". The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics "hoi rung" are written below the first staff, and "+ hoi rung" is written below the second staff. The bottom of the image shows a guitar chord diagram with fret numbers for each string.

## Interlude

3154 1 of 2 pages

- Composite arrangement, both w/ dist.

Verse  
D5 A5 F5 Bb5 F A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5

1. Hey Mas - ter Jack. — is that mouth — wash in — your eyes?  
2. Hey Mh ter Jack. — is that the trick — of your — dis - guise?

Gr 3 Rhy. Fig. 2 End Rhy. Fig. 2

PM

Gr 4

PM

Gr 3 w. Rhy. Fig. 2 (2 times)  
D5 A5 F5 Bb5 F/A Bb5 F A D5 A5 F5 Bb5 F/A Bb5

— Hey. Mas - ter Jack. — is that the cause — of your — sur - prise? —  
— Hey. Mh ter Jack. — is that the cause — of your — de - mise? —

Gr 4

PM

D5 A5 F5 Bb5 F, A Bb5 F A D5 A5 F5 Bb5 F A Bb5

Hey where you at? On the side of the free wav in the car

PM

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5  
 Hes where you at On the side of the free - way in the

Ctr 3 & 4  
 P M

# Chorus

Ctr. 3 & 4: w/ Rhy Fig. 1. 2 times

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5  
 in the car

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5  
 on the side of the free way in the

# Chorus

Ctr. 3 & 4: Rhy Fig. 1-4 times

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5  
 car on the car

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5  
 on the side of the free - way in the

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5  
 car in the

D5 A5 F5 Bb5 F/A Bb5 F A D5 A5 F5 Bb5 F/A Bb5

on the side of the tree way to the

# Bridge

## Riff B1

Ctr 5 (clean) *mf*

End Riff B1

Ctr 4 *mf*

End Riff B2

Ctr 6 (dirty dist) Rhy Fig. 3 *mf*

End Rhy Fig. 3

Jtr 4 w/ Riff B1 5 times  
Jtr 5 w/ Riff B1 1 time  
Gtr 6 w/ Rhy Fig. 3 (4 times)

In the car

Whispered. Sev - en A. M., morn - ing

came to take us a way. Spoken. Lit tle men, big guns. point ed at our heads

Sev - en A. M. morn - ing. came to take us a - way

Lu tie men, big guns. print ed at our

Chr 5

Chr 6

# Poster # 117

Chrs 5 & 6 faces

D5 A5 F5 Bb5 F A Bb5 D5 A5 F5 Bb5 F A Bb5

Chrs 5 & 6  
Rhy. Fig. 4

End Rhy. Fig. 4

Chrs 3 & 4: w/ Rhy. Fig. 4 (2 times)

D5 A5 F5 Bb5 F/A Bb5 D5 A5 F5 Bb5 F/A Bb5

head,

at

D5 A5 F5 Bb5 F A Bb5 D5 A5 F5 Bb5 F A Bb5

our

at our

D5

A5

F5

Bb5

F/A

Bb5

D5

A5

F5

Bb5

N.C.

heads

3 You're

Gtr 3 &amp; 4

Verse

D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

perfect, almighty God, you ran the light of dawn

Rhy Fig. 5

perfect, almighty God, you ran the light of dawn

P.M.

Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

N.C.

perfect is on your back, lights are on the track

End Rhy Fig. 5

perfect is on your back, lights are on the track

P.M.

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

must face au - thor - i - ty. you're noth - ing like me \_\_\_\_ You

Fb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 NC

must face au - thor - i - ty. you're noth - ing \_\_\_\_ like me

Chorus

D5 A5 NC A5 F5 Bb5 D5 A5 NC A5 F5 Bb5

Put your hands up. get out of the car. Put your hands up. get out of the car

PM 4 PM 4 PM 4 PM

D5 A5 NC A5 F5 Bb5 D5 A5 F5 Bb5

Put your hands up. get out of the car. Fuck you pig!

PM 4 PM 4

D5 A5 F5 Bb5 D5 A5 F5 Bb5 NC

Fuck you pig! Put your hands up. get out of the car. Put your hands up. get out of the car.

Put your hands up. get out of the car. Put your hands up. get out of the car.

# I-E-A-I-A-I-O

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Keep D ringing, down 1 step  
low to high: C-C-C-F-A-D

## Intro

Moderately fast ♩ = 140

Drums 3

N.C.

TAB

\*Roll back vol knob

D<sup>9</sup> N.C. D<sup>9</sup> N.C.

D<sup>9</sup> N.C.

## Interlude

E♭5 D5

E♭5 D5

E♭5 D5

E♭5 D5

Gen. 1 & 2  
Rhy. Fig. 1

\*\*Vol. knob on full



E♭5 D5                      E♭5 D5                      E♭5 D5                      E♭5 D5                      End Rhy. Fig. 1

Gtr 2 E♭4 D5                      E♭4 D5                      E♭5 D5                      E♭5 D5                      Rhy. Fig. 2

PM

E♭4 D5                      E♭4 D5                      E♭4 D5                      E♭4 D5                      NC End Rhy. Fig. 2

PM

File 2 Error:



1, 2 Pe - ter's pip - er picked an - oth - er pick - le brained piece of pep - per Pe - ter's pip - er picked an - oth - er pick - le brained piece of pep - per

Gr 1

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody in G major (one sharp) and a piano accompaniment. The melody is written in a treble clef with a key signature of one sharp (F#). The piano part is in a bass clef. The second system continues the melody and accompaniment. The piano part features a simple harmonic accompaniment with a steady eighth-note bass line and chords in the right hand. The score is labeled 'P.M.' and includes a series of dots indicating a continuation or a specific performance instruction.

Car 2 w/ Rhv Fig 1 (1st 3 pages)

8b5 D5

Eb5 D5

E74 D5

129 129

Why?

CS

Meet - ing John Dale Ju - mor. waked an eye, point a fin - ger Meet - ing John Dale Ju - mor. waked an eye, point a fin - ger

P M

Gtr 1 w/ Rhy Fig 2: last 2 meas

F#5 D5

F#5 D5

F#5 D5

F#5 D5

Why?

A

F#5

fer ment guy put the g m mack disk s bot now re cov er fer ment ka put the g m mack dis goes on now re cov er

PM

Gtr 2 w/ Rhy Fig 2: last 2 meas

Eb5 D5

Eb5 D5

Eb5 D5

Eb5 D5

Why?

**C4**

Fight-ing crime with a part ner, Lo - a Lane, Jim my Car ter. Fight-ing crime with a part ner, Lo - a Lane, Jim my Car ter

**P M**

**Chr 2 w/ Rby Fig 2 (last 2 meas)**

**E♭5 D5** **E♭5 D5** **E♭5 D5** **E♭5 D5**

**W** **W** **W** **W** **W** **W** **W** **W** **W** **W** **W** **W** **W** **W** **W** **W** **W** **W** **W** **W**

**Chorus**

**D5** **F5** **F5** **D5** **G5** **F5** **E4** **D5**

Ah, e ay ah hey, ah oh.

**Gtr. Ar.**

**P M**

F# E# D# G# F# E# D#  
 Ah e ay ah hey ah oh  
 PM PM  
 0 0 0 0 2 2 2 0 0 1 1 5 5 5 5 5 5 3 3 2 2 0 0 0 0

|| 2

1. the 5th & 1st R w Rhy Fig  
 2nd time 5th & 1st w Rhy Fig

F# D# E# D# E# D# F# D# E# D# E# D# E# D# E# D# N.C. E# D# E# D#  
 Why And we light up the sky

F# D# G# D#  
 Ah e ay ah hey ah oh  
 Rhy Fig 1  
 PM 1 PM 1  
 0

F# D# G# D#  
 Ah e ay ah hey ah oh  
 End Rhy Fig 3  
 PM 1 PM 1  
 0

Dist. 1 & 2 w/ Rhy Fig. 2

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 NC

Why? And we light up the sky

# Interlude

Dist. 1 D5

PM 4 PM 4 PM 4 PM Harm. 4

Dist. 2

PM 4 PM 4 PM 4

PM 4 PM 4 PM 4

PM 4 PM 4 PM 4 PH 4

# Bridge

D<sup>4</sup> E<sup>b</sup>5 D<sup>5</sup> E<sup>b</sup>5 D<sup>5</sup> E<sup>b</sup>5 D<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>b</sup>5 D<sup>5</sup> E<sup>b</sup>5 D<sup>5</sup> E<sup>b</sup>5 D<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

spoken Mind \_\_\_\_\_ | lo - sing ac - quant ed, bub - bles e rot - i - va,

P.M.

7 8 7 8 7 8 7 5 5 7 7 7 | 7 8 7 8 7 8 7 5 5 7 7 7

P.M.

8 9 8 7 8 1 8 | 8 1 8 7 8 1 8

E<sup>b</sup>5 D<sup>5</sup> E<sup>b</sup>5 D<sup>5</sup> E<sup>b</sup>5 D<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>b</sup>5 D<sup>5</sup> E<sup>b</sup>5 D<sup>5</sup> E<sup>b</sup>5 D<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

plu - n um wed - ding ringe, cles - stretch inge

P.M.

(7) 8 7 8 7 8 7 5 5 7 7 7 | 7 8 7 8 7 8 7 5 5 7 7 7

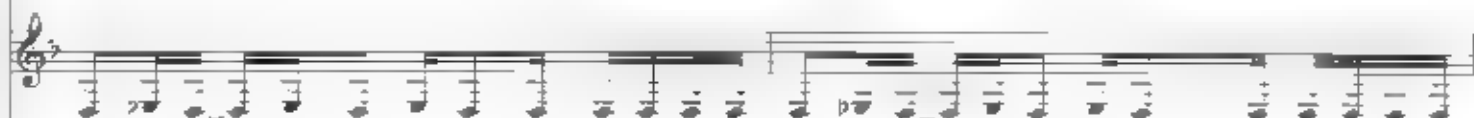
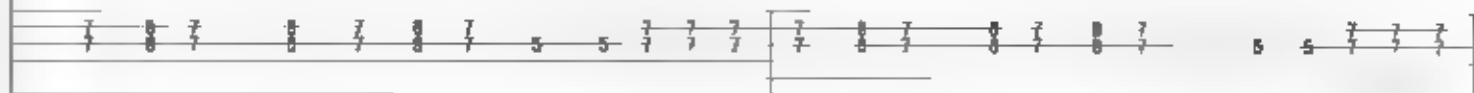
P.M.

8 1 8 7 8 1 8 | 8 1 8 7 8 1 8

D Eb5 D Eb5 D5 Eb5 D C5 D Eb D Eb D Eb D C5 D



P.M



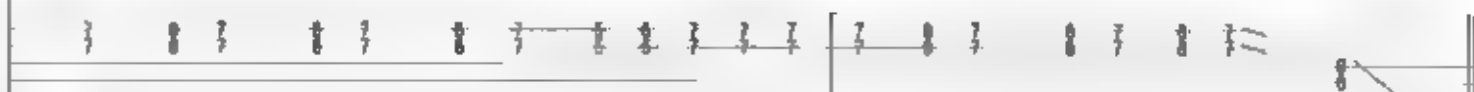
P.M



Eb D Eb D Eb D C D Eb D Eb D Eb D D5



4 bar



2 3



P.M





Chorus

Chorus

D5 F5 E5 D5 G5 F5 E5 D5

Ah e ay uh hey uh oh

Gtr. & 2

F5 E5 D5 G5 F5 E5 D5

Ah e ay uh hey uh oh

Gtr. & 2 w. Nbr. 1-g

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Why? And we light up the

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Why?

Obs. 1 & 2 w/lttr Fig. 3

F5

D5

G5

D5

Ah, e, ay, ah, hey, ah, uh.

F5

D5

G5

D5

Ah, e, ay, uh, hey, ah, oh.

E♭5 D5

E♭5 D5

E♭5 D5

E♭5 D5

Why? And we light up the

Obs. 1 & 2

E♭5 D5

E♭5 D5

E♭5 D5

E♭5 D5

NC

sky



Chords: E5 D5 C#5 D#5 E5 D5 C#5 F5

Life

Chords: E5 D5 C#5 D#5 E5 D5 C#5 F5

Life so on the way

Chords: E5 D5 C#5 D#5 F5

Now will you live at your own pace?

Chords: E5 D5 C#5 F5

Will you live at your own pace?

Chords: E5 D5 C#5 F5

Will you live at your own pace?

# Pictures

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step  
low-to-high: C-G-C-E-A-D

## Intro

Fast Rock ♩ = 170

Gtr. 1 NC  
Riff A

**Key Riff A**

**TAB**

\*Bass am. for gtr.

Gtr. 2 Riff A

Gtr. 2 dia.

Gtr. 2 & 1 dist.

E♭5 D5 E♭5 F5 E♭5 D5 E♭5 F5 E♭5 D5 E♭5 F5 E♭5 D5 E♭5 F5 E♭5 D5 E♭5 F5 E♭5 D5 E♭5 F5

E♭5 D5 E♭5 F5 E♭5 D5 E♭5 F5 E♭5 D5 E♭5 F5 G♭5 F5 E♭5 F5 E♭5 D5 E♭5 F5 A♭5 G♭5 F5 G♭5

PM 4 PM 4

E♭5 D5 E♭5 F5 G♭5 F5 E♭5 F5 E♭5 D5 E♭5 F5 A♭5 G♭5 F5 G♭5

PM.

Verse

D(♯4)

E♭5 D5E♭5 F5 G♭5 F5 E♭5 F5 D(♯4)

1 Flaunt your will at ev'ry wheel,  
2 Cur-cum vent your thick e-go.  
3 Can't you look at my shaved ass?

par a chute your choc late soul,  
Wood en larts, they re on the go  
Ounce s gone and God is once

PM

PM

PM

E♭5 D5E♭5 F5 A♭5 G♭5 F5 G♭5 D(♯4)

E♭5 D5E♭5 F5 G♭5 F5 E♭5 F5

cob - ble - stones un - der your pants  
You can't tell me that I'm real  
You can't see me sud - den - ly

PM

PM

PM

Chorus

D#4

I got pic - tures on my mind I got pic tures on my mind I got pic - tures on my mind

PM 4 PM 4 PM 4

Interlude

To Coda

NC

I got pic - tures on my mind

V V V V V V

Ba, ba ba, ba

V V V V V V

Bridge  
Half-time feel

Chords: Eb5, D5, C#5, F#5, Bb5, A5, G5

Lyrics: Fear waits for us when the presence can't be

Or 2

Or 1

Chords: F#5, Eb5, D5, G5, F#5, Bb5

Lyrics: sealed. A way A way gold dust gold Now be

Ors 2 & 1

Chords: A5, C5, F#5, Eb5

Lyrics: dash es can be created Fear Fear



D5 G5 F#5 Bb5 A5 G5 F#5 Eb5

WHEELS for US for US 'til the mo ment is re vealed, Re vealed then

WHEELS for US for US 'til the mo ment is re vealed, Re vealed then

P M

*D.S. al Coda*  
End half-time feel

D5 G5 F#5 Bb5 A5 G5 F#5 Eb5

turns Then turns to rust to rust for the might y con quered men.

turns Then turns to rust to rust for the might y con quered men.

P M

◆ Coda  
Outro  
N.C.

D#4)

I got pic tures on my mind

I got pic tures on my mind

P M

# Highway Song

**Words and Music by Daron Malakian and Serj Tankian**



Drop D nothing down step  
www it high 4 4 4 A D

## Intro

**Moderately fast  $\mu = 150$**

City & 2  
elec 1

D5

D5

**Key Fig. 1**

Enter 2

align PM

Cur

Gr 2 w) Rby Fig 1

[illegible]

Verse

Chorus

Dm

C#m

I need, I feel a love. You love to love the fear

Ultra, 1 cele, 4 basses & 5 cele.

Rhy. Fig. 1

my clean soul

I nev - er wan - na be a - lone I've for - got - ten to

the clouds

End Rhy. Fig. 2

The road keeps mov - ing the clouds, the clouds be - come us - real

The road keeps mov - ing the clouds, the clouds be - come us - real

The road keeps mov - ing the clouds, the clouds be - come us - real

**A**

I guess I'll always be at home. Do you want me to

**C**

Chorus: 4 & 5  
Rhy: Fig. 3

And Rhy: Fig. 3

# **Chorus**

Chorus: 4 & 5

D Bb/D D5 Bb/D D5 C#5 A/C# C#5 A/C# C#5

Chorus: 4 & 5

Rhy: Fig. 4 & 5A

PM

A5 F A A5 F A A54 C5 Ab/C C5 Ab/C C5

Chorus: 4 & 5

Rhy: Fig. 4 & 5A

PM

D5      B♭ D   D5      B♭ D   D5      C#5      A/C#   C#5      A/C#   C#5

n ghi

PM

PM

A5      F A      A5      F A      A sus4      C5      C

End Rhy Fig. 4A

End Rhy Fig. 4

## Clus. 3, 4 &amp; 5 see Rhy Fig. 2

City, State

Dm



Gtrs. 3 &amp; 4: w/ Riff A

Dm

c#m

Friction, lines, bumps, the highway song - complete

Grns. 4 & 5 w/ Rhy Fig. 3

A

c

# Chorus

Chorus 8 3 w/ Rhy. Figs. 4 & 4A

D5 Bb/D D5 Bb/D D5 C#5 A/C# C#5 A/C# C#5 A5 F/A A5 F/A Asus4 C#5 Ab/C C#5 Ab/C C#5

try ————— direct ————— ing ————— your —————

D5 Bb/D D5 Bb/D D5 C#5 A/C# C#5 A/C# C#5 A5 F/A A5 F/A Asus4 C

nigh' ————— Want ————— me ————— to —————

D5 Bb/D D5 Bb/D D5 C#5 A/C# C#5 A/C# C#5 A5 F/A A5 F/A Asus4

try ————— di —————

C5 Ab/C C5 Ab/C C5 D5 Bb/D D5 Bb/D D5 C#5 A/C# C#5 A/C# C#5

rect ————— ing ————— your ————— light? —————

A<sup>+</sup> F A A<sup>+</sup> F A Asus4 C5

# Interlude

\* Dsus2  
Riff B

Dsus2add#4/C#

Bb5add#4/A

Dm(add9)/C

End Riff B

\*Chord symbols reflect overall harmony

Gtr. 1 & 4 w. Riff B

Dsus2

Dsus2add#4/C#

Bb5add#4/A

Dm(add9)/C

D5

Gtr. & 2



Gtr 7 w. Rhy. Fig. 1

PM

4

Bridge  
Half-time feel

D5 C#5 A5 C5

The pur - est forms of life, our days are nev - er com - ing back.

Ctr 2  
Rhy. Fig. 5

End Rhy. Fig. 5

Gtr 7 w. Rhy. Fig. 5

End half-time feel

D5 C#5 A5 C5

The can - ons of our time, our days are nev - er com - ing back

D5

C#5

The pur - est forms of

Ctr 2

PM

A5

our days are nev er com ing back

C5

P.M.

D5

The can ons of our time our

C#5

P.M.

A5

days are nev er ev er com ing back

C5

P.M.

# Outro

Org. 1 & 2 w/ electric A times

Org. 1 & 2 canon

Chords: Dsus2, Dsus2add#4, Bb5add#4, Dm(add9)

Chords: Dsus2, Dsus2add#4, Bb5add#4, Dm(add9)

Chords: Dsus2, Dsus2add#4/C#, Bb5add#4, A, Dm(add9)/C

Chords: Dsus2, Dsus2add#4/C#, Bb5add#4, A, Dm(add9)/C

Chords: D5

Chords: D5

Chords: M, Harm, PM, Harm, PM, Harm, PM, Harm, PM, Harm, PM, Harm, PM, Harm

Chords: F#m, D

**Words and Music by Daron Malakian and Serj Tankian**

## Intro

F B51 Rock  $\mu = 175$ 

N.C.

[illegible]

CA 101

D5      E5      F5      D5      E5      F5      D5

E5      F5      D5                      E5      F5      D5

Fig. 1

F <sup>4</sup>	F <sup>5</sup>	J <sup>4</sup>		E <sup>5</sup>	F <sup>5</sup>	D <sup>5</sup>		E <sup>4</sup>	F <sup>4</sup>	D <sup>5</sup>		E <sup>5</sup>	F <sup>5</sup>	D <sup>4</sup>
----------------	----------------	----------------	--	----------------	----------------	----------------	--	----------------	----------------	----------------	--	----------------	----------------	----------------

End Rhy. Wds. 1

Lead Rhy. Vlg. I

The musical score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into two systems by a double bar line. The first system contains 8 measures, and the second system contains 8 measures. The melody is a simple, rhythmic pattern, likely intended for a lead vocal or a simple instrument.

Gr 2 E5 F5 D5 E5 F5 D5 F5 F5 D5 E5 F5 D5

PM

Gr 1

PM

E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5

PM

PM

Utr 2 & tacet

Gr N.C.

PM

# Verse

3/4 12/8

C#

1 2 1 m

Spoken

but a lit - tie bit, bit, bit, bit, bit, bit

but a lit - tie bit, bit, bit

Dir 2

RIT A

PM

10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0

Dir 3

RIT A1

PM

10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0

\*Chord symbols reflect basic harmonies

shame,

but a lit - tie bit, bit, bit, bit, bit, bit, bit

End RIT A

PM

PH

10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0

End RIT A1

PM

10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0

Ch. 2 - w/ Riff A  
 Ch. 3 - w/ Riff A 1 time

I'm hot a lit - tle bit, bit, bit so, but a lit - tle bit, bit, bit

shame, but a lit - tle bit, bit, bit, but, bit, but

I'm just the mean - ing to pi, just the mean - ing to pi, just the mean - ing to pi

Ch. 2

10 0 10 0 10 0 10 0 10 0 10 0 10 0 10 0 10 0 10 0

Snh, dah, dah, I'm just the mean - ing to pi

PM

10 0 10 0 10 0 10 0 10 0 10 0 10 0 10 0 10 0

just the mean - ing to pi, just the mean - ing to pi

PM

10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0 10 10 0

# Chorus

D5 E5 F5 D5 Bb5 D5 E5 F5 D5 C5 Bb5 C5 Bb5

War! Fuck the sys-tem

Gtr. 2 &

Rhy. Fig. 2

Musical notation for Guitar 2 and Rhythm Figure 2, showing a series of chords and a rhythmic pattern.

D5 E5 F5 D5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5

War! Fuck the sys-tem, fuck the sys-tem

End Rhy. Fig. 2

Musical notation for End Rhythm Figure 2, showing a series of chords and a rhythmic pattern.

Gtr. 2 & 3 w/ Rhy. Fig. 2

D5 E5 F5 D5 Bb5 D5 E5 F5 D5 C5 Bb5 C5 Bb5 D5 E5 F5 D5 Bb5

War! Fuck the sys-tem War!

Gtr. 2 & 3 w/ Rhy. Fig.

D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 B5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5

I need to fuck the sys? I need to fuck the sys? I need to fuck the sys

## Interlude

Gtr. N.C.

Musical notation for the Interlude, showing a series of chords and a rhythmic pattern.



# Interlude

Or C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C.

Gen. 2 & 3 w. Rhy. Fig. 3 (2 times)

PM. PM. PM.

10-10-0 10-10-0 10-0-10-0 10-0-10-0 10-0-10-0

Gen. 2 & 3 Rhy. Fig. 3 End Rhy. Fig. 3

Or C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C.

PM. PM. PM.

10-0-10-0 10-10-0 10-10-0 10-10-0 10-10-0

## Bridge

### Half-time feel

Gen. 2 & 3 w. Rhy. Fig. 3 4 times

C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C.

Boom chick-a bub, boom chick-a bub, boom chick-a bub, boom chick-a bub.

PM. PM. PM.

10-0-10-0 10-10-0 10-10-0 10-10-0 10-10-0

End half-time feel

CS Bb5 CS Bb5 NC CS Bb5 CS Bb5 NC CS Bb5 CS Bb5 NC CS Bb5 CS Bb5 NC

You need to fuck the sys! You need to fuck the sys! You need to fuck the sys! You need to fuck the sys!

Gtr. 1

PM 4 PM 4 PM 4

10-10-0 10-10-0 10-10-0 10-10-0

# Verse

Gtr. 1: 2 & 3: w/ R 15 A & A.

CS

3 Shouted. 1 m

but a lit - tle bit, hit bit so, but a lit - tle bit, hit bit

shame, but a lit - tle bit, bit, bit, bit, bit

# Outro-Chorus

D5 E5 F5 D5 B5 F5 D5 E5 F5 D5 E5 F5 D5 B5 F5 D5 B5 F5 D5 E5 F5 D5 E5 F5 D5

need to fuck the sys - tem, I need to fuck the sys! I need to fuck the sys - tem We all need to fuck the sys - tem

Gtrs. 2 & 3

PM -

**Words and Music by Deron Malakian and Serj Tankian**

**Intro**  
Moderately ♩ = 87

Asus2

**My 5 fingers**  
tell you the weather

**W/ clean tone**  
 10/10/2012 10:45:00 AM

<sup>4</sup> ၂၀၀၈ ခုနှစ်အတွင်း အစိုးရက ပြုလုပ်ခဲ့သော အရေးကြီးဆုံး အမိန့်များကို ကြည့်ပါ။

End Note 4

End Riff A

# Verse

1st & 2nd str. (Midi A) 3/4 (1st str.)  
2nd str. (Midi A) 3/4 (1st str.)

Ctr. 1st str.

Em

Asus2

Em

Asus2

Em

D6(no3rd):A

1 1st str. as but a dream. drift no in a stream. a stream  
2 1st str. as but a dream. drift no in a stream. a stream

Cor. 1 elec

pp

C5 A5 Em Asus2  
and on the whole I turn to see the state of the world

## Pre-Chorus

Cor. 1 & 2 elec

Em

C5

A5

B5

F5

E5

means put go beam man-made shame

End Fill 1

End Fill 1A

Cor. 3 & 4 elec

Rhy. Fill 1

End Rhy. Fill 1

f w dist

F5 F6(no.3rd) F5 E5

Share love af ter it TR DS You

us 1 & 4

Share love af ter it TR DS You

Chorus

E5

see my pain is real. Watch my world dis - solve and pre -

F5 E5

and that none of us sees the (a)

As I turn to sand, you took me by the hand and we

To Coda

clared that love pre- vails e- ver a

# Interlude

Gtr. & 2: w/ Riffs A & A' 2 (4 times)  
Gtr. 4: accs.

Gtr. 3: accs.

Or. 3 Em Asus2 Em Asus2 Em D6(no3rd)/A G5 A5

Em Asus2 Em Asus2 Em D6(no3rd)/A G5 A5

str. 1 & 2 w/ Riffs A & A1 (at 3 times)  
 Gtr 4 w/ Riff B

Fm Asus2 Em G5 A5 B5

All of what re - mains. E -

# Coda

## Outro

Gtr. 1 & 2 w/ Riffs A & A1 (at 3 times)  
 Gtr 4 w/ Riff B

Gtr. 3 w/ Riff C

Gtr. 3 Em Asus2 Em Asus2 Em D6(no3rd)/A

G5 A5 Em

Whispered: Love af - ter it rains.

Gtr 1

10 12 12 10 12 12 5 5 5 7 7 7

Gtr 2

12 10 12 12 (12) 5 5 5 7 7 7

# Thetawaves

Words and Music by Daron Melakian and Serj Tankian

Drop D tuning, down a step  
(low to high) E C# C F A D

## Intro

Moderately ♩ = 125

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

Gtr. 1 & 2 (dist)

Rhy. Fig. 1

G5 D5 G5 D5 G5 D5 G5 D5

End Rhy. Fig. 1

Gtr. 2 w/ Rhy. Fig. 2 times

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

G5 D5 G5 D5 G5 D5 G5 D5

Gtr. w/ Rhy. Fig.

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

G5 D5 G5 D5 G5 D5 G5 D5



1 Spoken. The un

Gr 2

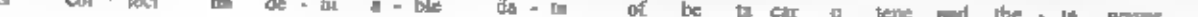
P.M.

4

verse

set - tied mind - to at times un - al - ly

[illegible]



The first system of musical notation for 'The Rose Tree' in G major. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The system ends with a double bar line.

(Intro. & 2 w/ Ref A)

G5 F#5

set - tled mind - is at times on - ly

G5 F#5

leav - ing the vent - es to fend for them - selves

### Chorus

G5 F#5 G5

A, fine eyes

G5 & 4 Rhy Fig. 2 End Rhy Fig. 2

PM PM PM PM

### Half-time feel

F#5 G5 F#5 A5 G5 F#5 G5

bowed. Time feels like

Rhy Fig. 3

PM PM PM PM

F#5 G5 F#5 A5 G5 F#5

ing night ride Fi Bu i ty water out

End Rhy. Fig. 3

PM PM PM PM

Chrs. 1 & 2 w/ Rhy. Fig. 3

F#5 G5 F#5 A5 G5 F#5 G5 F#5 G5 F#5 A5 G5 F#5

side. Weep - ing in per plex - i - ty + arms, ca

# End half-time feel

Chrs. 1 & 2 w/ Riff A 2 notes

G5 F#5

cess ing out nation in - side. 2 The

# Verse

Chrs. 1 & 2 w/ Riff A 2 notes

G5 F#5

na - tion as debt is at times an al - ly, leav ing the peo ple to fend for them - selves. The

G5 F#5

peo - ple col lect un - de ni a ble da ta 'bout high - pulse weap ons and mi - cro waves. The

G5 F#5

na tion al debt is at times an al - ly leav ing the peo - ple to fend for them selves

G5 F#5

Then the peo - ple found out the lie

# Chorus

G5 F#5 G5 F#5 G5 F#5 A5 G5 F#5

All rise eyes bowed

Chrs. 1 & 2

PM 4 PM 4 PM 4 PM 4

PM 4 PM 4 PM 4 PM 4

rit. & 2 w/ Rhy. Fig. 2

Chords: C5, F#5, G5

Notes: Now our eyes have been found

Half-time feel

rit. & 2 w/ Rhy. Fig. 3 2 times

Chords: F#5, G5, F#5, A5, G5, F#5

Notes: Time feels like a mid night ride. Fi - nal - ly waits out

To Code

Chords: G5, F#5, G5, F#5, A5, G5, F#5

Notes: side Weep ing in per plex - to s arms. ca - ressing our AP - CS in

End half-time feel

Chords: F#5, G5, F#5, A5, G5, F#5, G5, F#5, G5, F#5, A5, G5, F#5

Notes: side Weep ing in per plex - to s arms. ca - ressing our AP - CS in

Guitar Solo

Chords: G5, F#5, G5

Notes: side

Gtr. & 2

Notes: 7 7 7 7 7 7 7 7 9 9 9 9 10 10 10 10 9 9 9 9 9 9 9 9 8 8 8 7 7 7 7 7 7 7 7 9 9 9 9 10 10 10 10

Chords: F#5, G5, F#5

Notes: 9 9 9 9 9 9 9 9 14 14 14 14 14 14 14 7 7 7 7 7 7 7 9 9 9 9 10 10 10 10 9 9 9 9 9 9 9 9 9 9 9 9 9 7 7 7 7

G5

Bridge

G5 N.C.

F#5 N.C.

G5 N.C.

F#5 N.C.

D.S. al Coda

⊕ Coda

F#5 G5 F#5 A5 G5 F#5 G5

F#5 G5 F#5 A5 G5 F#5

side

Weep

ing

n

per

nick

-

ty's

arms,

car-

ess

ing

our

smiles

in

in

# Roulette

Words and Music by Deron Malakian and Serj Tankian

Drop D tuning, down a step  
low to high C-G-C-F-A-D

Intro  
Moderately ♩ = 128

Gtr. acoustic  
\*Dm  
Riff A

F C Eb Bb C End Riff A

let ring throughout

\*Chord symbols reflect implied harmony

Verse

Gtr. w/ Riff A (2 times)

Dm

F C Eb

1. I have a prob-lem that I can not ex-plain. I have no rea-  
2. Left a mes-sage but it ain't a bit of use. I have some pc-

Bb C Dm F C

son why it should have been so plain. Have no ques-tions but I sure have ex-cuse—  
tures. The wild might be the deuce. To-day you saw, you saw me, you ex-plained,

Eb Bb C

I lack the rea-son why I should be so con-  
play ing the show and run-ning down the

Chorus

Dm

A C Bb C

fused, }  
plain } I know how I feel when I'm a-round you

Gtr. Riff B

End Riff B

# To Coda

Gtr. w/ Riff B

Dm A C Bb C

I don't know how I feel when I'm a - round you.

## Interlude

Gtr. w/ Riff A (2 times)

Dm F C Eb Bb C

a - round you

Dm F C Eb Bb C

D.S. al Coda

## Coda

Gtr. w/ Riff B (2 times)

C Bb C Dm A C

how I feel when I'm a round you. I I know how I feel when I'm

Bb C Dm A C Bb C

a round you don't know how I feel when I'm a - round you.

## Guitar Solo

Gtr. 1 w/ Riff A (4 times)

Dm F C Eb Bb C

a round you

Gtr. 2 w/ Riff C

Riff C

mf

10- 10- 12- 13 12- 13 15 12- 13 15 10- 12- 10 12- 13 12 10

Dim F C Eb Bb C

End Riff C

14 13 12 11 10 9 8 7 6 5 4 3 2 1

12 12 10 10 11 12 11 10 9 8 7 6 5 4 3 2 1

[illegible]

**Chorus**  
 (1st w/ R301 B + 4 strings)  
 Dm A C Eb C

know how I feel when I'm in a round you



Dm A C Bb C

don't know how I feel when I'm around you

Dm A C Bb C

I know how I feel when I'm around you

Dm A C Bb C

I don't know how I feel when I'm around you

# Outro

Gr. 1 w/ Riff A (3 times)

Dm F C Eb Bb C

I'm around you

Dm F C Eb Bb C

I'm around you

Dm F C Eb Bb C

I'm around you

Dm F C Eb Bb C Dm

I'm around you

Gr.

5 5 5 5 10 5 5 5 1 1 3 3

# Streamline

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan



Drop D tuning, down 1 step  
low to high: C-G-C F-A-D

Fast ♩ = 294

\*Dm

Gtr. solo

MT A End MT A

W. dist. & snapback sustain delay  
P.M.

TAB

\*Chord symbols reflect implied harmony

I was n there for you

Chorus (R. 1st) Rhy. MU 1 End Rhy. MU 1

P.M.

\*\*Gtr 2 elec. sust. dist. f

Dm

P.M.

Bb5      A5 G5      Bb5      A5 G5  
 I was n there for you

End RHY 1  
 F M      F M

D      Bb5      G5  
 \*Gtr & + RHY 1  
 no why th see head  
 \*Gtr      Str elec & for 4      Str acou >

\*Gtr & + RHY 1      End RHY 1  
 \*Gtr      Str elec & for 4      Str acou >

D      Bb5      G5  
 \*Gtr & + RHY 1      Str elec & for 4      Str acou >

**Verse**  
 \*Gtr & + RHY 1      Str elec & for 4      Str acou >

D      Bb5      G5  
 I know      weath er's      gon na      be      fine      but

D      Bb5      G5  
 I can I      see you      cross the      circum      line

**D** **Dm** **Dm(maj7)/F** **Cadd9/E**

My love \_\_\_\_\_ waits for me in day - time \_\_\_\_\_ but

**Chorus 1 & 2 w/ Rhy Fill**

**Riff D** **End Riff D**

0 9 7 9 7 0 7 9 7 5 3 4 3 7 5

**Chorus 1 & 2 w/ Rhy Fill**

**D** **Bb5** **C5**

I can't see you through the snow blind. But

**Chorus**  
Gtrs 1 & 2 w/ Rhy Fill 4 times  
**Dm**

I was - n't there for you. You are gone. But

**Bb5** **A5** **G5** **Dm**

I was n't there for Good you. byes are long

**Bb5** **A5** **G5** **Dm**

Good - bye

**Bb5** **A5** **C5** **Dm**

was n't there for Good you bye.

# Interlude

Gtrs 1 & 2 w/ Rhy Fill 2  
Gtrs 3 & 4 w/ Rhy Fill

**Bb5** **A5** **G5** **D** **Bb5** **G5**

I was - n't there for good - bye. Well, I was n't there for good -

**D** **Bb5** **G5**

bye 2 Well

**Gtr. 1 & 2**

**Verse**  
Gtrs. 1 & 2 w/ Ref. C (2 times)

**D** **Bb5** **G5**

know time re seeds n hand sight And

**D** **Bb5** **G5**

lead I wres le with the storm y night

**Gtr. 1 & 2 w/ Ref. D**

**D** **Dm** **Dm(maj7)/F** **Cadd9/E**

Be - cause your love lasts n life time Bre

**Gtr. 1 & 2 w/ Ref. B**

**D** **Bb5** **G5**

I can't see you through the snow blind

**Gtr. 1 & 2 w/ Rhy. Fall 1**

**D** **Bb5** **G5**

But I was n't there for you

**Chorus**  
Gtrs. 1 & 2 w/ Ref. B 4 times

**Dm** **Bb5** **A5** **G5** **Dm**

You are gone But I was n't there for you Good - byes

575 long. long. But I was - n't there for you.

Chr 2 w/ Rhy. Fill 1 4 times

bye

Chr 1 Rhy. Fill 3

PM

Guitar Solo

Dm

Bb5 G5

PM

Chr 1 Rhy. Fill 3

PM

Clr 2 w Ruff k  
Dm

Clr 1

Bb5  
N n

G5

N n

Clr 2  
Ruff k

PM

End Staff F

Clr 2 w Ruff k  
Dm

Clr 1

Bb5  
N n

G5

Clr 2 w Ruff k  
Ruff k

## Dm

BDS

GS

Spoken: I was - n't there for you. I was - n't there.

Gr. 1 Rev.



F.V.

Gu. 1 Rva

*mf*

P.M.

17 17 17 17 17 17 10 17 15 17 15 17

Gen 2

The first system of the musical score for 'The Rose Tree' is written on a grand staff. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the upper staff, starting on a whole note G4, followed by a half note A4, and then a half note B4. The lower staff contains a bass line with a whole note G3, followed by a half note F3, and then a half note E3. The system concludes with a double bar line.

Città

Gr. 5 sheet

GS

[illegible]

Gaz.

संख्या =

P.M.

Gers. 1 &amp; 2

ECM-1

The image shows a musical score for the song "The Rose Tree". It includes a vocal melody line in G major, a piano accompaniment, and a guitar part. The vocal melody is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is in the right hand, and the guitar part is in the left hand. The score is divided into three systems. The first system contains the first two lines of the vocal melody and the first two lines of the piano accompaniment. The second system contains the next two lines of the vocal melody and the next two lines of the piano accompaniment. The third system contains the final line of the vocal melody and the final line of the piano accompaniment. The guitar part is written in a simplified style, using numbers 1-7 to indicate fret positions. The score is for a song in 4/4 time, with a tempo marking of "Moderato". The key signature is G major, indicated by one sharp (F#).

**Vocal Melody:**

Line 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Line 2: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter).

Line 3: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter).

**Piano Accompaniment:**

Line 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Line 2: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter).

Line 3: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter).

**Guitar Part:**

Line 1: 17 17 17 17 17 17 17 17

Line 2: 17 17 17 17 17 17 17 17

Line 3: 17 17 17 17 17 17 17 17

Gr. 5 (elec.)



and diet

P.M.



# Chorus

Gtrs. 1 & 2 w/ Riff B (2 times)

Dm

You are gone But I was n't there for Good - you

byes are long Good -

# Outro

Gtr. 1 w/ Rhy. Fill 1 (4 times)

Gtr. 2 w/ Rhy. Fill 3

Gtrs. 1 & 2 w/ Riff A (8 times)

Dm

bye

bye

Gtrs. 1 & 2 w/ Rhy. Fill 1 (8 times)

G5

Ah Good

D5

Gtrs. 1 & 2

bye


# Guitar Notation Legend


Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

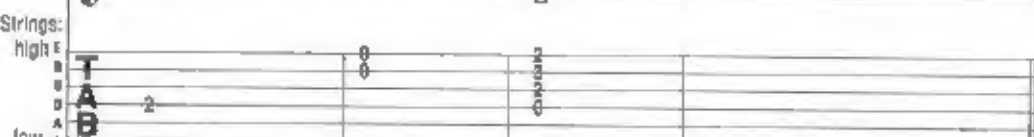
**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.


**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

Strings: 

high 

low 

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

## Definitions for Special Guitar Notation

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



**WHOLE-STEP BEND:** Strike the note and bend up one step.



**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



**PRE-BEND:** Bend the note as indicated, then strike it.



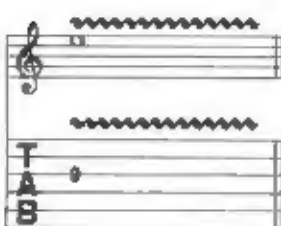
**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.



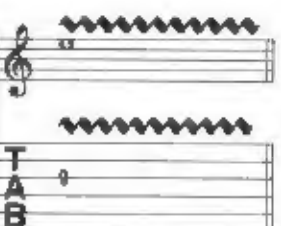
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.




**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**NATURAL HARMONIC:** Strike the note while the fret hand lightly touches the string directly over the fret indicated.



**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



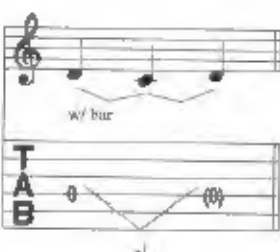
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(accent) • Accentuate note (play it louder)



(accent) • Accentuate note with great intensity



(staccato) • Play the note short



• Downstroke



• Upstroke

**D.S. al Coda**

• Go back to the sign (Coda), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.C. al Fine**

• Go back to the beginning of the song and play until the measure marked "Fine" (end)

**Rhy. Fig.**

• Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

• Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

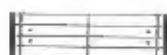
• Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

• A chordal version of a Fill.

**tacet**

• Instrument is silent (drops out).



• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).